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There is no doubt, however, that Attwood's works will, as they become generally known, produce an effect the most beneficial, for they are melodious to a degree, and they follow the varying sentiment of the words with scrupulous fidelity. There is, however, one serious drawback to their ultimate success, viz., the utter absence of continuity. These Services abound in pauses and double bars. A movement of eight, twelve, or sixteen bars is the rule, then comes a pause and double bar. Now, it appears singular to us that Attwood, being a pupil of Mozart, should have fallen into this error, for breadth and continuity might be looked upon as a distinguishing characteristic of his great German master, and what still more confuses the argument, Attwood's Anthems display a continuity and development of subject which not unfrequently becomes a little tiresome. The explanation of this, no doubt, lies in the fact that his anxiety lest his music should not give a truthful colouring to the words caused him to err on the other side. We are satisfied in our own mind that the musical setting of a Canticle admits of the same amount of melodious treatment, the same development of subject (without any sacrifice of truthful colouring) as may be found in any of the works of the classical masters. We are, thanks to the great improvement in organ building in late years, in a very different position to those who wrote for the Church only fifty years back. Now we have mechanical contrivances which admit of organists playing the most difficult orchestral works; and, what is more, producing the greater number of effects which at one time could only have been produced by an orchestra; therefore, nothing can be urged against the employment of an organ in a more free and independent manner in the accompaniment of Church music.

With these few sketches and remarks we must at present leave the general subject of Cathedral Services, and turn to the new Service by Mr. Henry Smart, which consist of a complete setting of the Canticles and Communion Office.

Now, when a gentleman of Mr. Smart's position in the world of music sits down with the intention of writing a Service, one may rest satisfied that the music, as music, will be clever and musicianly. But the precise style in which it will be cast is a matter for further consideration. If we might judge from the fact that Mr. Smart's experience and education has been gathered in the classic (as opposed to the Church) school, we should expect his Service to be free from the blemishes incidental to a strict following of the latter school. But, on the other hand, we should fear it would be wanting in that depth and gravity which, as a rule, is only to be obtained by a complete saturation during boyhood in the ancient music of the English Church.

(To be continued.)

CREATIVE musical artists have no right to complain of any want of criticism upon their merits. Every tongue is ready with opinions upon their relative qualifications; every pen is anxious to discuss their genius, or their want of it,—to praise or censure, attack or defend them, according to the effect their compositions may have produced upon the speakers or writers before whom they have committed themselves for trial. Executive artists are perhaps even still more open to be minutely

analysed: the touch of the pianist; the bowing of the violinist; the tone of the wind instrument player; the voice, intonation, execution, dramatic feeling, and even personal attraction of the vocalist, are all freely commented upon; and no person who has not successfully passed this trying ordeal can expect to retain a permanent place with the musical public of our great metropolis.

But there is one class of artists—a class, we emphatically assert, of vital importance to the healthy progress of music—to which the attention of the public is never drawn. We allude to the Teachers. Who is there to sound the knowledge or ignorance of those who are elected (or who more frequently elect themselves) to the responsible post of educating the future professors and amateurs of this country? What guarantee have we that any person employed in this capacity has the slightest qualification for the office? This is an important matter to be considered in England, which may be said to be struggling for a name amongst the more favoured musical countries of the world.

Those who have had the care of young children, and who are conscientious in their desire to educate them in the best possible manner, become year by year more convinced how difficult is the task they have undertaken. Patience, watchfulness, tenderness, and firmness must all be combined in the character of one who would aspire to be a really good teacher; his temper must be thoroughly under control (for no person who cannot command himself can hope to command others); he must thoroughly understand the temperament of his pupils; and be able to illustrate by example the theory he endeavours to enforce. Admitting that these qualifications are essential for all who profess to teach the usual branches of scholastic education, is it to be supposed that music should be an exception to the rule? Do not little fingers require to be carefully trained; young voices to be tenderly nursed; untutored minds to be gradually cultivated? And can all these be effected unless the preceptor has, by self-examination and experience, acquired the faculty of winning esteem, whilst he exacts implicit obedience? What, then, shall be said of those teachers who sit tacitly by their pupils anxiously waiting until the prescribed time for the lesson has expired?—of those who rap the knuckles of their victims with a hard pencil?—who lose their temper and fling books about the room?—who read the newspaper, or sink into a peaceful slumber?—for we have heard of a professor who declared that he had so much to do that the only calm sleep he got was during his lessons. Could these things be were musical teaching considered an art; or if parents and guardians had sufficient knowledge to test the progress of those in whom they feel so deep an interest?

We have known innumerable instances of persons who have taken lessons of masters for years, and who did not know a crotchet from a quaver—who had never been taught time—had never heard of keys; and could not play a single scale; nay, we even recollect one lady who told us that she always imagined that the heads of the notes alone represented all that was necessary for the performer to know; and that the lines which linked together the quavers, semiquavers, &c., were placed above and below the notes to form a "fringe" or "border," for the sake of ornament.

There is no doubt that the root of this evil lies

deeply hidden. It is a maxim that extremes meet; and the truth of this, as regards musical professors, is daily apparent. There are those who are above teaching, and those who are below it; and thus knowledge and ignorance meet on an equality; for although in the first instance the master expects high terms, and in the second low terms, the effect, as regards the amount of real knowledge acquired by the pupil, is precisely the same. Paying for a "name" is all very well, provided that it is a name eminent for the performance of the special duty required; but, rationally speaking, there is no more reason for engaging a celebrated performer to teach, than there would be for engaging a celebrated teacher to perform. On the other hand, the desire to get cheap musical tuition raises up a class of half-taught, showy executants who advertise that they will give instruction at terms which every right-thinking person should be ashamed to pay, because he must know that in engaging such teachers, he is tempted by their poverty, and not their talent. If, therefore, as we have shown, no positive reliance can be placed by the public either upon those who are known or those who are unknown, it is obvious that some duly certified recommendation, issued by recognised authorities in the art, should be procurable by all who are desirous of securing good musical teachers. That this diploma should be granted by a national institution to students whose powers of imparting sound instruction have already been tested, is a fact too evident, we should imagine, to be doubted. It cannot be expected that persons unacquainted with music should be able to know who are competent to be entrusted with the care of young pupils; and they should be aided, therefore, by those who have made the subject the study of their lives.

But if we urge on amateurs the necessity of seeking for efficient teachers, how much more important is it that those who are studying for the profession should be careful whom they select for this responsible office. Should they desire to be executants, in the highest sense of the term, they must acquire, by diligent and patient study, a knowledge of the principles of the art, and endeavour thoroughly to comprehend the meaning of a composition before they attempt to interpret it to an audience. If, then, they place themselves under a mere showy performer, they will simply listen, in admiration of the player, follow blindly and implicitly what they hear, and end in becoming imitators instead of artists. Should they wish to study composition, they must ground themselves in the accepted laws which regulate the science, in the first instance, and gradually and naturally develop their powers as their strength and knowledge increases, zealously examining and analysing the compositions of the great masters, as the surest models for their guidance. If unfortunately, then, they should select a shallow, but plausible, pretender in the science for their preceptor, they may be taught to mistake the means for the end—to pore over elaborate musical problems, calculate the pulsations of strings, and conclude by becoming pedants instead of composers.

This is not the first time that we have written upon this subject in these columns; and our daily experience inclines us to believe that it will not be the last. The want of sterling tuition is so apparent, not only in the music that we constantly listen to in our drawing-rooms, but in many of the composi-

tions continually issuing from the music-shops, that, were we not convinced of the cause, we should be constrained to admit that the case is hopeless. As we have already said, we merely require that the same test shall be applied to those having the tuition of executive artists that would be applied to executive artists themselves. When we engage performers we are confident that they can play,—when we engage vocalists we know that they can sing; why, then, when we engage teachers, should we not be equally assured that they can teach?

H. C. L.

#### MR. JOSEPH BARNBY'S CHOIR.

THE success of *Athalie* and the *Reformation Symphony* at the concert of this choir, on the 12th December, induced Mr. Barnby to repeat both these works at the first of the series of Subscription Concerts, which took place at St. James's Hall on the 29th January. We have so recently spoken of *Athalie*, as given by Mr. Barnby's excellent choir, that it is only necessary to say that it was sung on this occasion with even increased effect; and that it was most thoroughly appreciated by the audience was evidenced by the unusually prolonged applause with which every chorus was greeted. Madame Lemmens-Sherrington was in excellent voice, and gave the whole of the music which fell to her share with so much earnest and truthful feeling as to create a marked impression upon her hearers; the duet, with chorus, "Ever blessed child, rejoice," (in which she was most ably assisted by Miss Spiller) being especially remarkable for purity of style and expression. The trio, "Hearts feel that love thee," received a most enthusiastic encore. The solo vocalists, with the exception of Miss Spiller, who replaced Miss Robertine Henderson, were the same as at the first performance; and Mr. Henry Marston again read the illustrative verses. The *Reformation Symphony*, performed by a selected band, comprising most of the best orchestral players in London, gave Mr. Barnby an opportunity of testing his powers of conducting; for, as the Symphony was strange to almost every player, the *bâton* ruled (as it ever should do) with undisputed sway. The times of all the movements were thoroughly in accordance with what we should conceive was the intention of the composer; the exquisite *Allegro vivace* (always falsely called a *Scherzo*) being taken at a pace which fully revealed all its beauties. The softened tone of the wind instruments was particularly observable in some of the delicate portions of the Symphony; and although perhaps the strings seemed to want that constant practice together which alone can ensure perfection, the passages were given out with a tone and decision truly marvellous, considering that but one rehearsal had been bestowed upon the work. Every movement excited the enthusiastic applause of the audience; and the *Allegro vivace* was, as usual, redemanded by the whole room. A most interesting feature in the programme was the first performance of a March, composed by Mendelssohn in celebration of the visit of the Painter, Cornelius, to Dresden, 1841. (Alas! when shall we have a march written to celebrate the visit of a Painter to London?) This fresh and genial composition burst upon the audience so unexpectedly, and its striking themes and exquisite orchestral colouring so took possession of all hearers during its performance that at the end there was a perfect burst of applause, and a demand for the repetition of the entire March, which it was impossible to resist. We predict for this composition a lasting popularity; and have little doubt that, apart from its attraction as an orchestral work, it will shortly, as a pianoforte piece, become a powerful rival to the "Wedding March," and the "War March of the Priests," in *Athalie*.

The Finale from the unfinished opera, *Loreley*, again brought Mr. Barnby's choir to judgment; and we are bound to say that this difficult music was interpreted throughout with the utmost finish and effect. Few